



# VIOLIN FANTASIA BY I. VYMER AS AN ADAPTATION OF A WEDDING CEREMONY

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### Abstract

The article discusses the interaction of elements of musical expressiveness on the example of swing, as well as their influence on the listener's emotional perception. As a result of the analysis, it was revealed that expressive elements form a complexly organized system in jazz instrumental music and that determines the sound of this style and its emotional and semantic content.

**Keywords:** the genre of fantasia, wedding ritual, violin, adaptation, folk songs.

### Introduction

A wedding ceremony, the traditions of which were formed in ancient times, always attracted the attention of scientists (N. Zorin, T. Makashyna, A. Sokolova, G. Tantsyura, P. Chubinsky and others). It has its own peculiarities in different regions of countries, and among different nations. Wedding songs are the folk songs that are performed at different parts of the celebration. For example, the Slavs sing a song of praise to the bride and her parents during the so-called «bride viewing»; at the bachelorette party they sing farewell

songs; in the groom's house, when the wedding bread is prepared, they start with prayers and continue with special songs, etc. At the wedding, not only sad songs are performed, but also a lot of funny and comic ones. A ceremony always goes by a well-organized plan, and not by a random set of songs and ritual actions. A lot of composers referred to the wedding ceremony in their works: Y. Butsko (Cantata «Wedding Songs»), A. Varlamov (romance «Red Sundress»), A. Dargomyzhsky (opera «Mermaid»), A. Murov (cantata «Siberian Wedding Songs»), and others. I. Vymer

is one of the composers who used the material of the wedding ceremony in the instrumental music pieces. His Fantasia for violin and piano embodies the aesthetic orientation of neo-folklorism; the thematic material of this music piece includes various themes of wedding songs.

The goal of the study is to identify the specific elements of wedding songs in Fantasia on the themes of the Podillya region wedding songs for violin and piano by I. Vymer.

### **Methods**

In the last decades of the 20th and the beginning of the 21st centuries, numerous dissertations, articles, and publications that dealt with various aspects of the instrumental fantasia genre began to appear. The studied aspects included the formation and characteristics of the genre development, and the fantasia genre identification in comparison with other improvisational genres (M. Borisenko, B. Borodin, M. Mogolina, T. Smirnova and others). Among the works of the historical development of the genre, we can refer to the studies of M. Druskin, L. Kadtsin, T. Kyureghyan, T. Livanova, and V. Medushevsky. Considering specific dissertation works, we should refer to the studies which are related to the understanding of the instrumental fantasia genre in a particular period of time: the birth and formation of the fantasia genre – M. Lobanova, I. Palazhchenko, V. Protopopov, K. Shtrifanova; the development of the genre in the classical period is analyzed in the works of I. Palazhchenko, E. Progoda; Romantic instrumental fantasia reveal its characteristic features in the research works of M. Lobanova, T. Lyakhina, Y. Chernyavskaya, E. Schegoleva. Also, there are studies where attention is focused

on a specific instrument – A. Dubovik, T. Lyakhina, E. Weather, K. Shtrifanova, Yu. Chernyavskaya, E. Shchegoleva.

The methodology is based on the following approaches: analytical (considering the description of the music piece and the analysis of its composition and dramaturgy), genre (as this is a music piece stands within a particular genre group), comparative (as the author indirectly compares the music piece with the wedding ceremony and analyzes the principle of its instrumental transformation).

### **Results**

Fantasia is one of the old genres of instrumental music, which has not lost its relevance for many centuries. By the definition of T. Kyureghyan, the individual features of the fantasia genre throughout its development were expressed «in deviation from standards of construction, which were usual for that time» [1, p. 767]. The 20th century was no exception. Composers continued referring to the defining genre features of fantasia: artistic and figurative content and deviations from traditional structure and form models.

Based on the analysis of the violin fantasies of the 20th century, they can be conventionally divided into three groups:

- the first one includes those works written in the traditional romantic manner (fantasias that appeared at the beginning of the 20th century, where a very clear connection with the era of Romanticism can be traced (F. Kreisler, C. Saint-Saens);
- the second one includes the works based on the principles of combining or synthesizing elements and forms (typical shaping, contrast of images, presence of cadence episodes, etc. were synthesized using complex dissonances, poly-modes, polytonality, and various stylistics

techniques );

- the third group includes the works that are completely based on the new compositional technique of the twentieth century .

The violin fantasia continues its development both in a «pure» genre form and in interaction with other genres: concerto-fantasia , sonata-fantasia ; rhapsody-fantasia ; rondo fantasia ; poem-fantasia , etc.

Fantasia also becomes a contrasting part of a large music piece and various mini-cycles . Fantasia for violin solo also appears at that time .

One of the attributes of the instrumental fantasia is the contrast of themes, which also remains one of the specific features of the genre in the 20th century. The fantasia is based on all known thematic formations, «including little-individualized intonation constructions of pre-baroque time and specific microthematism of the 20th century» [3, p. 149]. Fantasias of the 20th century can be divided into the following sub-categories: fantasias on borrowed themes , fantasias on the original themes, and fantasias on folklore themes.

Violin fantasias of the 20th century were composed in traditional forms – variations, contrast-composite, complex two- or three-movement forms, rondo form, as well as in individual ones.

In the 20th century, fantasias appear in music pieces for ensembles .

The improvisation principle as one of the key features in the instrumental fantasia genre provided ample opportunities for identifying the creative personality of the composer and performer. This principle is also used in cadenzas.

## **Discussion**

Fantasia on the themes of the Podillya region wedding songs for violin and

piano by I. Vymer was written in the free, rhapsodic, contrast-composite form, which peculiar for the genre of fantasia; however, the form is based on the principles of repetition and rondo, as well as on the principle of variational transformation of the material, which is inherent to the folk music. The music piece is written on the themes of wedding songs.

The wedding songs were often improvised. The improvisation principle, which is used in violin cadenzas, is known to be one of the key features in the fantasia genre.

Fantasia by I. Vymer has a relatively well-defined tonal basis; however, the tonality is enriched by modalism – elements of the folk modes: Lydian scale (IV# step), Dorian scale (VI# step) or melodic minor, Hungarian (gypsy) scale, and various alterations (II low, V low steps) and others. The harmony structure of the music piece deviates from the classical understanding of the chord: triad ceases to be the basis of the vertical structure. This role is given to the chords of the seventh and the ninth, accords of the non-tertian structure, particularly, the fourth and fifth chords; or, triad is enriched with additional tones. Also, colorful vertical harmonies appear as a result of using the organ points.

As a rule, a tonality in the Fantasia can be understood not by a clearly represented tonic, but by other chords of tonality. The tonic is usually veiled, its function is often performed by other chords built on the tonic bass, or the tonic is given not in the form of a triad, but in the form of a seventh chord.

The instability of tonality is inherent to folk songs.

Although it has a classic-romantic basis, the meter rhythmic structure of the fantasia is diverse due to using the

changing meter, which is also a feature of the folk music.

The Fantasia consists of six sections and a coda:

Compositional scheme of the Fantasia on the themes of the Podillya region wedding songs for violin and piano by I. Vymer

Introduction ( <i>Moderato con passione</i> )	a <sub>1</sub> ( <i>Andante passione</i> )	b ( <i>Andantino</i> )	b <sub>1</sub> ( <i>Tranquillo</i> )	b <sub>2</sub> ( <i>Andantino-Andante</i> )	a <sub>2</sub> ( <i>Allegro</i> )	b <sub>3</sub> Coda ( <i>Allegro vivo</i> )
bars 1-36	bars 41-115	bars 116-172	bars 173-204	bars 205-279	bars 280-307	bars 308-367

main melodic line in other voices, which makes it sound «thick»; this technique is also used in a folk polyphony. There are some interesting harmonic assets in this episode. Despite the e-moll signs indicated in the key, the tonic of this key is almost nowhere to be found in the entire piano solo and can only be «guessed» by other chords of the functional system.

The violin solo has a crystal clear improvisational character, as evidenced by stopping the melody on the same tone (h), «whirling» the melody around it, rhythmic accelerations are written out in the passages: the triplets played by the eighth notes are changed to the triplets played by the sixteenth notes, then – by the thirty-seconds, then to the sextoles played by the sixteenths.

The second section (*Andante passione*, e-moll, 2/4) begins with the theme, which is related to the theme of the previous section by intervals. Here the solos alternation is changed to an ensemble exposition, where the free imitation technique is used (the piano repeats a violin melody fragment one bar later) and the duplication of the main melody (the piano part duplicates the violin part).

For a folk song, ensembles of several instruments are typical, so is the technique of free imitation and duplication of melody.

The first section of Fantasy (*Moderato con passione*, e-moll, 3/8 - 2/4) performs the function of the expanded Introduction, which introduces the listener to the general atmosphere of the folk action. It consists of two solos – piano and violin. The first solo is massive, solemn and pompous, it has a dense chord texture with duplication of the

The attention should be paid to the asymmetry of the constructions within the section. It is formed by the ostinato or the variational repetition of the material used in the second sentences, resembles the «solo verse – chorus» structure, where the «chorus» is repeated several times, or by the other techniques of developing the material used in the second sentences, in particular, sequential development.

The third section (*Andantino*, c-moll, 3/4 – 2/4) is built on a variationally modified theme of the first section, particularly, an expressive two-bar phrase has been added to it.

The fourth section (*Tranquillo*, e-moll, 2/4) is built on a rather strongly modified version of the theme used in the second section. It has a more lyrical character than the previous section due to the longer time values and legato technique in the violin part, and arpeggios in the piano part, which resembles romance song accompaniment.

The polyphonic solo of the violin and the transparent chords of the piano bring us to the next (fifth) section (*Andantino-Andante*, e-moll, 2/4). It opens with another version of the first section theme (with using more chromatic chords, diminished downward fourths in the melody instead of the perfect ones), which is exposed in the piano part

and supported by the violin in the form of an arpeggio.

The last (sixth) section (Allegro, E-dur, 2/4) is built on the theme of the first section, like the previous one. A IV# step appears in the violin melody – an element of the Lydian scale. This gives the music a bright and light coloring. Due to the tight syncopations in the piano part and the violin staccato technique, this section has a dancing character. In general, this episode performs the function of a fully-fledged Coda (Allegro vivo, E-dur, 2/4), during which the rhythmic motion accelerates, the dynamics become louder, the material of the violin part is more virtuosic (passages with a quick change of positions, double notes). The Fantasia ends with the tonic of the E-dur key with the ff marking, but not in the form

of a triad, but in the form of a seventh chord, the location of which emphasizes the sounding of the fourth and the fifth intervals.

### **Conclusion**

The wedding ceremony elements are adapted to the violin Fantasia in two ways: through the music material – diverse wedding songs, their tonal basis, and meter and rhythmic structure, as well as through the dramaturgic solution. The drama aspect of the Fantasia belongs to the crescendo type: a clear conceptual and thematic development goes from meditative, improvisational and more lyrical music to the energetic dance apotheosis, which is the final of the wedding ceremony.

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## **И. ВИМЕРДІҢ ҮЙЛЕНУ ТОЙ САЛТЫН СКРИПКАЛЫҚ ФАНТАЗИЯСЫНА БЕЙІМДЕУІ РЕТІНДЕ**

### **Аңдатпа.**

Мақалада ХХ ғасырдағы скрипка фэнтези жанрының дамуы туралы баяндалады және үйлену рәсімінің элементтерін бейімдеу тұрғысынан Иоим Вимердің пьесасы бойынша сценарийі мен фортепианоға арналған әндеріне арналған фантазияны талдайды. Үйлену рәсіміне бейімделу екі жолмен жүзеге асырылады: материалдық - түрлі үйлену әндері, олардың тоналды негізі және метро-ырғақты құрылымы арқылы және драмалық шешім арқылы (бейнелі түрде импровизациондық, музыкалық сипаттағы лирикалық сипаттан, жылдам би апотеозынан - үйлену тойының қорытындысы).

**Түйінді сөздер:** фэнтези жанры, үйлену салтанаты, скрипка, бейімделу, халық әндері.

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## **СКРИПИЧНАЯ ФАНТАЗИЯ И. ВЫМЕРА КАК АДАПТАЦИЯ СВАДЕБНОГО ОБРЯДА**

### **Аннотация.**

В статье представлено развитие жанра скрипичной фантазии в XX веке и проанализирована Фантазия на темы свадебных песен Подолья для скрипки и фортепиано И. Вымера с точки зрения адаптации в ней элементов свадебного обряда. Адаптация свадебного обряда происходит в этом произведении двумя способами: через материал – разнохарактерные свадебные песни, их тональную основу и метро-ритмическую структуру и путем драматургического решения (образно-тематическое развитие идет от задумчиво импровизационной, более лирической по характеру музыки, к бурному танцевальному апофеозу – финалу свадебного действия).

**Ключевые слова:** жанр фантазии, свадебный обряд, скрипка, адаптация, народные песни.

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